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observa." It is a pity that he has not been more explicit about the "otros pasages semejantes." Until more evidence is brought forward, I shall read *quand* (or *quant* or *quan*).⁸

g) Finally, as *fiz* (3) may be as well the apocopated form of *fizo* as of *fice*, in order to prove the survival of the Latin ending -it of strong perfects in Spanish, we need assured cases not of *fiz* (*fez*) (3) etc., but of *fice* (*fece*) etc. Even then caution is necessary. I have found once *feze*: Espejo p. 156 *E otrosi si alguno si (sic) querella de otro al merino, quel feze tuerto* . . . From Baist, Span. Litt. p. 409, we learn that the Espejo was written "unter starker persönlicher Beteiligung" of Alfonso. Supposing that the passage is due to the royal author of the Cantigas de Santa María, it is no great wonder to find the Old Galician form *feze* in the Castilian text. Alfonso uses *feze*, Cant. I p. 38a.⁹

7. B. § 85 (p. 915): "*feci* [flektiert] von 1 und 6 aus . . . *fizo* einmal *fezo*." ¹⁰

I have sought for more cases and gathered the following without difficulty: Fuero Juzgo pp. 8 V. L. 29 Camp. and Bex.; 38 V. L. 22 Toled.; 58 V. L. 13 Camp.; 83b; 95 V. L. 34 Camp.; 129a *desfezo*; 147 V. L. 22 E. R. Prim. Crón. Gen. pp. 509a V. L. 42; 546a V. L. 36-40; 614b V. L. 23. Document from ?1273 (Fernandez-Guerra, Fuero de Avilés p. 81). Plácidas pp. 126 *feso* (and so always; the ms. has most

likely *fezo*); 127; 140; 142; 153. Rrey Guillelme pp. 192 *feso* (same ms. as Plácidas); 209; 246. Carlos Maynes p. 504b. The form is probably not Castilian.

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Since the above notes were written, I have collected the following additional material.

Ad 2) The form *cobdo*, *cobdos* is frequent in Fuero Gen. de Navarra (1869); cf. pp. 8b, 25a, 50b, 70a, 71b, 78b, 102a, 104a, 128a, 130b, 135b, 140b, 141a. It is still found in Judeo-Spanish, cf. Subak, ZrP. xxx p. 156.

Ad 6a) note 5) With regard to *conte* (3), Prof. Marden writes me (letter of Feb. 1, 1909) that this is the reading of the ms. Cf. also Tomás, Rev. dial. rom. no. 1 p. 116.

Ad 6f) and g) Cf. Crónica de S. Juan de la Peña (1876) p. 15 *Et aquesti prese* (Latin text *cepit*) *en España la provincia de Tarragona*. The editor's work has been severely criticised by Baist, ZrP. II p. 473. From the fact, however, that he adds to *prese* the note "*prisió*" (!), one might conclude that at least in this case he has been careful.

Ad 7) *Fezo* is not limited to the Northwest, as I had thought at first. Cf. Fuero Gen. de Navarra pp. 1a, 13ab, 17a, 73b, 80a, 95a, 141ab. Brutails, Docum. des Arch. de la Chambre des Comptes de Navarre (1196-1384) pp. 46; 74; 110. Libro del Principado de la Morea p. 59.

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⁸ Cf. Fuero de Avilés pp. 97 *Quan se tornar acasa* (F. de Oviedo p. 13 *quando*); 98 *Quant li rutgaren* (F. de O. p. 13 *quando*). Razón de Amor (Menéndez Pidal) 21 *quan su amigo uiniere*; 24 *quan comiesse*; 98 *Quant la mia senor esto dizia*; 131 *quant conozco meu amado*; 133 *quant conozco meo amigo*. S. Millan 31 *quand fincar non podieron*. 79 *El Bispo quant lo vío*. 156 *Sant Millan quant la vío*. 410 *quant eran alvergadas*. Prim. Crón. Gen. pp. 391b 7 *quand esto vío*. 437b 28 *Quand esto oyo*. 461a 11 *quand prisiera*. Libros de Astr. I pp. 61 *en uerano quan es el tiempo mas temprano*. Ib. *esto es quan el sol entra en cancro*. Ib. *ell otonno quan entra el sol en el signo*. 80 *Et quand mars et saturno se ayuntan*. Ib. *dos planetas quand son en el signo*. 94 *et quand suben* (sc. las estrellas). Thus still in Graus (Aragon), cf. Ann. Éc. Haut. Ét. 1898 p. 86 *I cuan ya s'en iba su tío*.

In numerous cases where the text has *quando*, the apocopated form is required by the metre.

⁹ Quoted by Lang, Denis p. 133.

¹⁰ If Baist wants "eimal" to be understood here as a temporal adverb, the note is superfluous.

MARLOWE, DOCTOR FAUSTUS 13. 109.

In *Mod. Lang. Notes* for May, 1906, I suggested that Marlowe, in *Faustus* 13. 109, may have written 'Amymone's' for the printed 'Arethusa's.' I had then overlooked the fact that Marlowe was familiar with the legend of Amymone, as is evidenced by his translation of Ovid, *Amor*. 1. 10. 5-8. This, of course, is in favor of my conjecture. Ovid's first four lines are:

Qualis ab Eurota Phrygiis avecta carinis,
Conjugibus belli caussa duobus erat;
Qualis erat Lede, quam plumis abditus albis
Callidus in falsa lusit adulter ave;

to which he adds :

Qualis Amymone siccis errabat in agris,
Cur premeret summi verticis urna comam—
Talis eras ; aquilamque in te taurumque timebam,
Et quicquid magno de Jove fecit Amor.

The last four lines are thus translated by Marlowe :

Such as Amymone through the dry fields strayed
When on her head a water pitcher laid,
Such wert thou ; and I feared the bull and eagle,
And whate'er Love made Jove, should thee inveigle.

Here we have three nymphs, and four lovers implied—Monelaus, Paris, Neptune, and Jupiter ; though the emphasis at the close is clearly upon Jupiter. Ovid certainly knew, and Marlowe could not have been ignorant, that the lover of Amymone was Neptune : witness *Ep.* 19. 129–132 (Hero to Leander) :

At tibi flammaram memori, Neptune, tuarum
Nullus erat ventis impediendus amor,
Si neque Amymone, nec laudatissima forma
Criminis est Tyro fabula vana tui.

CYNEWULF, *Christ* 930–940.

Crashes the deep creation, while from the face of the Lord
Rolls the billowing fire, broadening over the earth,
Hurtling in horrible flame. Asunder the heavens are rent,
And from the heights of the air ruin the steadfast stars.
Then doth the sun, that erewhile shone for the joy of
earth's children,
Turn to the hue of blood, a blot on the face of the sky ;
Likewise the moon, a light for mankind in the night-time,
Plunges adown with the scattering stars, that, beaten by
tempest,
Fall through the furious air, and vanish in darkness.

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CHORLEY'S CATALOGUE OF COMEDIAS AND AUTOS OF FREY LOPE FELIX DE VEGA CARPIO.¹

The following notes may serve to correct and supplement in a modest way certain details of the only comprehensive bibliography of the great

Spanish dramatist. It is taken for granted that the reader has before him the more recent publications of Professor Rennert bearing on the subject,² the Academy edition of Lope's works, more especially Vol. XIII (and in particular pp. xli-ii), and Restori's excellent reviews of this edition. Professor Rennert has made but scant use of modern contributions³ to the study of the Spanish drama, or of Lope in particular. But surely the work of Farinelli, Gigas, Holberg, Martinenche, Menéndez y Pelayo, Restori, Schwering, Stiefel, Te Winkel, and others, has not been wholly in vain !

The "Partes."

It is to be regretted that Chorley's census of extant copies has not been extended.⁴ Professor Schevill has attempted something of the kind for

² *Notes on some comedias of Lope de Vega, MLR.*, Jan., 1906 ; *Notes on the chronology of the Spanish drama, ibid.*, July, 1907 ; *The staging of Lope de Vega's comedias, RH.*, 1907 ; *Spanish actors and actresses, ibid.*

³ *I. e.*, since 1864, the date of Chorley's revision. The editor states, however (pp. 417–418), "I have embodied the supplementary information which Chorley would have included, had it been available in his time."

⁴ The National Library, Paris, has the following volumes,—as in the other libraries noted below, not always correctly catalogued :—I, Z., 1604, A., 1607 ; II, V., 1609, M., 1610, B., 1611, A., 1611 ; III, M., 1613 ; IV, P., 1614 ; VII, M., 1617 ; VIII, M., 1617 ; IX, B., 1618 ; X, B., 1618 ; XI, M., 1618 ; XII, M., 1619 ; XIII, M., 1620 ; XIV, M., 1620 ; XV, M., 1621 ; XVI, M., 1622 ; XVII, M. (F. Correa de Montenegro), 1621 ; XVIII, M., 1623 ; XIX, V., 1627 ; XX, M., 1625 ; XXI, M., 1635 ; XXII, Z., 1630, M., 1635 ; XXIII, M., 1638 ; XXIV, Z., 1641 ; XXV, Z., 1647 ; *La Vega del Parnaso*, 1637. It is very probable that there are copies in the Mazarine and Arsenal Libraries. The National Library, Florence, has the following : I, Z., 1626 ; III, B., 1614 ; VIII, B., 1617 ; XI, B., 1618 ; XIX, M., 1625 ; (so on title-page, but in the colophon we read, *En Valladolid Por la viuda de Francisco de Cordova. Año de MDCXXVII*) ; XX, M., 1625 ; XXI, M., 1635 ; XXII, M., 1635 ; XXIII, M., 1638. The Marucelliana has : I, V., 1609 ; II, M., 1618 ; VII, B., 1617. According to Teza (*JREL*, XI), the following are in the University Library of Bologna : I, V., 1605 ; V, 1609 ; XIV, M., 1620 ; XX, M., 1625 (not 1623 as in Teza). There are, doubtless, many other copies in Italy, *e. g.*, at Naples (alluded to in Restori's studies). How rich in Lope's dramas some of the German and Austrian libraries must be, may be inferred from Julius', Münch.-Bellinghausen's, and Stiefel's stray references. Finally, from the works of Barrera, Menéndez y Pelayo, Pérez Pastor and other Spanish scholars some idea can be formed of the

¹ Reëdited in Rennert's *Life of Lope de Vega*, Glasgow, London, Philadelphia, 1904, pp. 419–549.